Serenade in E-flat Major, K. 375 (B & H no. 11) Continued:
Marius Flothuis has pointed out, however, that the serious character and the careful working out of the C minor serenade makes it most unlikely that Mozart could have been referring to such a somber and learned work as a mere entertainment piece. It is far more probable that the remark refers to a hasty reworking of K. 375 for octet. (K. 388 was probably composed in 1782, but perhaps even later as suggested by the watermarks of the autograph.) In making his transcription, Mozart partially wrote out a new score, and partially entered changes into the original sextet version. The work has many unusual features. Its opening fanfare - a series of repeated chords on the tonic in E-flat- immediately catches the ear. The sound of this single chord is projected into one of Mozart's few single-key pieces: all four of the remaining movements are also in E-flat! The fact that Mozart avoids fatiguing the listener with a surfeit of the same sonorities, in music with a necessarily limited dynamic and instrumental range, bears eloquent testimony to his genius. The richness of the trio to the first minuet - and its length - demonstrates that by this point in his artistic journey, Mozart insisted that even entertainment music rise above chatty superficiality. As is so often the case with Mozart, it is the slow movement, at the center of the work's structure, whose warmth of sentiment forms the crown of the serenade. Closing one's eyes today during an outdoor performance of this work, it is easy to picture the evocative atmosphere of Vienna in the 1780s forever idealized in works such as this.

Performers:

Lidia Khaner, Noelle Byer – Oboes
Julianne Scott, Joshua Iverson, Andrea Tarnawsky – Clarinets
Diane Persson, Emily Tam, Pablo Montes – Bassoons
Allene Hackleman, Peter Clark – Horns
Jan Urke – Double Bass
Dennis Prime – Conductor

UPCOMING DEPARTMENT EVENTS:

University Symphony Orchestra
Brrrahms (February, get it?)
Conductor: Petar Dundjerski
Monday, February 4, 2013 8:00 PM
Winspear Centre
Tickets: Students $10/ Adults $20/ Seniors $15

Breaking New Paths for the Violin
Featuring:
Guillaume Tardif (violin)
And Roger Admiral (piano)
Saturday, February 9, 2013 8:00 PM
Convocation Hall
Tickets: Students $10/ Adults $20/ Seniors $15

Symphonic Wind Ensemble and Concert Band
Present a program of 20th – century wind music,
with special high school guests – the Northern Alberta Honour Band.
Conductor: Dr. Dennis Prime and Dr. Angela Schroeder
Monday, February 10, 2013 2:00 PM
Winspear Centre
Tickets: Students $10/ Adults $20/ Seniors $15

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DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

0809-EXR-CRS-7779

The University of Alberta Department of Music presents:

MUSIC AT CONVOCATION HALL

Breaking New Paths for the Violin

Featuring:

Guillaume Tardif, Violin
Roger Admiral, Piano

Saturday February 9, 2013 8:00 PM

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Breaking New Paths for the Violin
Guillaume Tardif, Violin
Roger Admiral, Piano

PROGRAMME

Mythes, Op. 30 — Karol Szymanowski (1882-1937)
(1921)

I. La Fontaine d'Arethuse
II. Narcisse
III. Dryades et Pan

Duo Concertant — Igor Stravinsky (1882-1971)
(1931)

Cantilène
Eglogue I
Eglogue II
Gigue
Dithyrambe

~ Intermission ~

Première Sonate — Béla Bartók (1881-1945)
(1921)

I. Allegro appassionato
II. Adagio
III. Allegro molto

Biographies:

Guillaume Tardif (Doctor of Musical Art, Eastman School, University of Rochester) is Associate Professor and Area Coordinator for Chamber Music and Strings at the Department of Music, University of Alberta. He is an active concert violinist, performing in Canada and abroad as soloist and chamber musician -recently at Carnegie Hall in Paganini's 24 Caprices. His research also takes the form of recording productions and violin compositions. His main areas of teaching are violin, chamber music, string literature and string pedagogy. He also teaches for the Kule Institute and the School of Business ('Culture and Creativity from the Music and Business Perspectives). In the summer of 2012, he was a guest professor at the University of Innsbruck (Austria) and at two international music festivals in Italy and the US. Among other ongoing projects, he is president of the Alberta String Association and leads the Enterprise String Quartet project (for which he was nominated for a TELUS Courage to Innovate Award, City of Edmonton). In recent years, he was the recipient of many grants from various agencies, such as Killam, Skarin, Edmonton Community Foundation, and Alberta Foundation for the Arts.

Canadian pianist **Roger Admiral** performs solo and chamber music repertoire spanning the 18th through the 21st century. Known for his dedication to contemporary music, Roger has commissioned and premiered many new compositions. The current concert season includes recent piano music of Howard Bashaw performed in Jersey City, Toronto, Guelph, Kitchener, Calgary and Edmonton, and engagements with Ensemble 1534 (Ottawa) and Plexoos Ensemble (Edmonton.) Recent performances include the complete piano music of Iannis Xenakis for Vancouver New Music, solo recitals of Canadian music in Hungary, with violinist Guillaume Tardif in Budapest, Innsbruck, New York City, Seoul and Fribourg (Switzerland), and a concerto with Toronto's New Music Concerts. In 2014 Roger will perform Gyorgy Ligeti's Piano Concerto with the Victoria Symphony. Roger holds degrees from the University of Western Ontario and University of Alberta. His main teachers were Virginia Blaha, Peter Smith, Arthur Rowe and Helmut Brauss. Roger also studied Lied-duo with Charles Spencer and Paul Schilawsky at the Mozarteum in Salzburg.

UPCOMING DEPARMENT EVENTS:

Symphonic Wind Ensemble and Concert Band

Present a program of 20th – century wind music,
with special high school guests – the Northern Alberta Honour Band.
Conductor: Dr. Dennis Prime and Dr. Angela Schroeder
Monday, February 10, 2013 2:00 PM
Winspear Centre
Tickets: Students $10/ Adults $20/ Seniors $15

Trio Voce

Patricia Tao – piano, Jasmine Lin – violin, and Marina Hoover – cello,
present Piano Trios from Central Europe: Suk, Zemlinsky, Schubert.
Saturday, March 2, 2013 8:00 PM
Convocation Hall, Old Arts Building
Tickets: Students $10/ Adults $20/ Seniors $15

Faculty Composers Concert

Dr. Howard Bashaw, Dr. Mark Hannesson, Dr. Scott Smallwood, and
Dr. Andriy Talpash present *Ultra*, a program of innovative
new sonic experiments.
Friday, March 22, 2013 8:00 PM
Convocation Hall, Old Arts Building
Tickets: Students $10/ Adults $20/ Seniors $15

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THE UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

MUSIC AT THE WINSPEAR

2013

WINDS AND WINSPEAR

February 10, at 2:00 p.m.

Symphonic Wind Ensemble; Concert Band; with special guests the Northern Alberta Honour Band. Conductor: Dennis Prime

PROGRAMME

Northern Alberta High School Honour Band

Third Suite — Robert Jager
- *March*
- *Waltz*
- *Rondo*

Memento* — Travis Cross

Continuum — Robert Buckley

University of Alberta Concert Band

Joy Revisited — Frank Ticheli

~Interval~

University of Alberta Concert Band and Symphonic Wind Ensemble

Incantation & Dance — Frank Ticheli

~Intermission~

University of Alberta Symphonic Wind Ensemble

Saxophone Concerto — Paul Creston
- II
- III

Kendra Heslip, Saxophone
Chee Meng Low, Conductor

Equus — Eric Whitacre

Michael Clark, Conductor

Pershing Concerto — Elizabeth Raum
- *Allegro Moderato*
- *Andante*
- *Allegro non Troppo*

John McPherson, Euphonium

Yiddish Dances — Adam Gorb
- *Khosidi*
- *Terkische*
- *Doina*
- *Hora*
- *Freylachs*

~Interval~

University of Alberta Symphonic Wind Ensemble and
The Northern Alberta High School Honour Band

Selections from the Danserye — Tielman Susato
Arr. Dunnigan
- La Morisque
- *Ronde & Salterlle*
- *Pavane: La Battaile*

* Canadian Premier

CONCERT BAND PERSONNEL 2012/13

FLUTE 1
Choi, Sarah
Edwards, Darilyn
Gibson, Taryn
Hlushak, Rachelle
Litwin, Kendra
Muckle, Jessica
Perkins, Javielle
Simpson, Tara
Yin, Betty
Zhang, Jieyun

FLUTE 2
Brown, Claire
Gagnon, Lauren
Guzzo, Caitlin
Kim, Maria
Kim, Rosa
Larocque, Olivia
Leyton, Antoinette
Mayer, Andrea
Mears, Heather
Melnik, Kate
Renaud, Rachelle
Tompkins, Kathleen
Wong, Patricia

OBOE
Thompson, Alexandra

BASSOON
Alpern, Samantha

CLARINET 1
Harris, Natasha
Shaw, Tia
Tse, Tiffanie

CLARINET 2
Brown, Katharine
Davies, Kim
Lake, Eldon
Spence, Nicole
Stock, Heather
Walker, Erin

CLARINET 3
Greening, Brittany
Johnson, Gabrielle
Lee, Christine
Ready, Emily
Warnock, Amanda

BASS CLARINET
Gabrielson, Shyla
Phillips, Sonia

ALTO SAXOPHONE
Brooks, Sean
Fuchu, Frank
Lam, Christine Torok, Erica

TENOR SAXOPHONE
Alferez Jimenez, Guillermo
Manalili, Danielle

BARITONE SAXOPHONE
Carter, Elias

TRUMPET 1
Groten, Sean
Madell, Cole

TRUMPET 2
Doram, Scott
Kaluzniak, Robin
Lindemulder, Eric
Logar, Emily

TRUMPET 3
Berkes, Thomas
Deas, Aaron
Garbowska, Kasia

HORNS
Barnett, Corinne
Dauphinais, Paul
Deas, Alison
Frenette, Julienne
Hoehne, Jessica

TROMBONES
Brost, Nolan
Feuer, Devin
Hashimoto, Emi

EUPHONIUM
Francis, Sonja
Hodge, Kristin

TUBA
Roch, Samantha

DOUBLE BASS
Hauck, Taylor

PERCUSSION
Calder, Brianna
Carlson, Rebecca
Chung, Amanda
Dunsmore, Garett
McWeeny, Robbie
Tremblay, Julia

University of Alberta Symphonic Wind Ensemble

Flute:
Philippe de Montigny - Edmonton, AB
Katherine Griffith - Sherwood Park, AB
Lara Hyde - Lacombe, AB
Crystal J. Kegler - Ardrossan, AB
Jessica Rogers - Edmonton, AB

Oboe:
Noëlle Byer - Edmonton, AB
Brenna Hardy - Edmonton, AB

Bassoon:
Emily Tam - Hong Kong
Arland Mark - Victoria, BC

Clarinet:
Katherine Brice - Luseland, SK
James Bures - Edmonton, AB
Samuel He - Edmonton, AB
Joshua Iverson - Wainwright, AB
Chee Meng Low - Kuala Lumpur, Malaysia
Jessica Ornella - Sylvan Lake, AB
Jacob Struzik - Edmonton, AB
Andrea Tarnawsky - Sherwood Park, AB

Saxophone:
Kayla Chambers - Red Deer, AB
Gavin Goodwin - Edmonton, AB
Kendra Heslip - Okotoks, AB
Eric Toombs - Okotoks, AB

Trumpet:
Ian Kerr - Devon, AB
Mackenzie May - Calgary, AB
Dylan Reap - Edmonton, AB
Heather Richard - Edmonton, AB
Sarah Roberts - Edmonton, AB
Glenn Skelton - Calgary, AB
Chris Young – Fort St. John, BC

Horn:
Peter Clark - Onoway, AB
Miranda Marks - Sioux Falls, USA
Cole VanDerVelden - St. Albert, AB

Trombone:
Lynn Atkin - Edmonton, AB
Jack Erdmann - Edmonton, AB
Alden Lowrey - Edmonton, AB

Euphonium:
Dylan Podkowka - Edmonton, AB
Katherine Schäfers - Mornville, AB

Tuba:
Raymond Basaraba - Ardrossan, AB
Michael Gust - Edmonton, AB

Percussion:
Conrad Auch - Calgary, AB
Will Brophy - Edmonton, AB
Amanda Chung - Edmonton, AB
Allyson MacIvor - St. Albert, AB
Julia Tremblay - Bonnyville, AB
Adam Niemetz - Edmonton, AB

Piano:
Da Young Yoon - Edmonton, AB

Harp:
Samantha Spurrier- Edmonton, AB

Director:
Dr. Dennis Prime

Graduate Assistant Conductor:
Michael Clark

UPCOMING DEPARMENT EVENTS:

Trio Voce
Patricia Tao – piano, Jasmine Lin – violin, and Marina Hoover – cello, present Piano Trios from Central Europe: Suk, Zemlinsky, Schubert.
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Tickets: Students $10/ Adults $20/ Seniors $15

The Northern Alberta High School Honour Band

Flute:
Danica Elloran
Tionna Berlin
Monica Letwiniuk
Dianne Mae Ayran
Justin Daza
Autumn Aginas
Lena Krause
Emily Casavant
Rynnelle Wiebe
Emma Olldford
Jessica Heath
Ashleigh Dickson

Oboe:
Che-Min Lee
Selena Ryder
Haley Blomquist
Zofia Stefanicki
Haley Jenkins-Crumb

Bassoon:
Clay Wyght

Clarinet:
Drew Bremault
Justine Lai
Sarah Willette
Thomas Kube
Tayler Brenault
Nicholas Stuhec
Ben Mercer
Wendy Lin
Nadya Ajani
Natalie Demmon
Chelsea Wilkeslieski
Sabrina Belland
Leah Sieg

Bass Clarinet:
Mathew Robertson
Anna Zimmerman
Taylor Johnston
Liam Beaudette

Alto Saxophone:
Frederic Mack
Hanna Jevne
Leonza Huber
Hannah miller
Kendra Himmelspach
Rowan Unser

Alto Saxophone:
Jori Hamilton
Griffin Tweedy
Emily Lambert
Leighton Fenske
Mark Vickers
Dara Cave
Curtis Mokry
Emily McNamara
Jared Ohman

Tenor Saxophone:
Adam Vanderwekken
Tess Stolzenbach
Kieran Downs

Baritone Saxophone:
Wyatt Whitnack

Trumpet:
Rachel Windjack
Samuel Broadbent
Aleasha Pawluski
Bryce Reimer
Isaac James
Kelsey Larocque
Ryan McManners
Andrew Smith
Dylan Renaud
Alanna Gabert
Brad Mokry
Rachel Wills
Blair Garvin
Joshua Felt

Tombone:
Michael Buckler
Mason Graham
Nicholas Willerton
Travis Lowie
Luke Vankerwekken
Mark Fountain
Matteo Dipanfilo
Kelsey Getzinger
Kierson Bare
Joseph Schafers
Brayden Friesen

Bass Trombone:
Clarice Hopfe

French Horn:
Abraham Wolves
Spencer Wall
Hannah Anderson
Olivia Imbrogno
Jessica Tomlinson
Krystal Case
Jessica Moore
Tyr Anger

Tuba:
Megan Ferguson
Jure Elloran
Carlee McIsaac
Rebecca Shuttlworth
Jordan Muckle

String Bass:
Jordyn Terrault

Percussion:
Jennifer Delainey
Ryan Pliska
Cole McDougall
Lane Hawreschuk
Kips Workun
Stefan Makowski
Robyn Gardner-Farnell
Jacob Kryger

Conductor:
Dr. Angela Schroeder

Schubert's

Winterreise

PERFORMED BY

RUSSELL BRAUN

FEATURING CAROLYN MAULE

FEBRUARY 13, 2013 AT 8 PM

CONVOCATION HALL, UNIVERSITY OF ALBERTA

Winterreise – Franz Schubert

Russell Braun- Baritone and Carolyn Maule- Piano

PROGRAMME

Winterreise **Franz Schubert (1797-1828)**

I.	Gute Nacht
II.	Die Wetterfahne
III.	Gefrorne Tränen
IV.	Erstarrung
V.	Der Lindenbaum
VI.	Wasserflut
VII.	Auf dem Flusse
VIII.	Rückblick
IX.	Irrlicht
X.	Rast
XI.	Frühlingstraum
XII.	Einsamkeit
XIII.	Die Post
XIV.	Der greise Kopf
XV.	Die Krähe
XVI.	Letzte Hoffnung
XVII.	Im Dorfe
XVIII.	Der stürmische Morgen
XIX.	Täuschung
XX.	Der Wegweiser
XXI.	Das Wirtshaus
XXII.	Mut!
XXIII.	Die Nebensonnen
XXIV.	Die Leiermann

Program Notes:

Winterreise (Winter Journey) is a song cycle for male voice and piano composed near the end of Franz Schubert's life in 1827. The cycle consists of twenty-four poems by German poet Wilhelm Müller. The poems were published in 1824 and were dedicated to Müller's friend Carl Maria von Weber. Schubert's setting of *Winterreise* offers a chilling portrait of a man's desperate journey through life. Haunted by his past, he yearns for freedom and relief from his misery. It is both a physical and mental journey as he struggles through the harsh winter to find his rest. As a composer, Schubert's expertise of setting text to music is rivaled by few; it is no wonder *Winterreise* remains as a monument in the tradition of German Art song.

Russell Braun, Baritone: Renowned for his luminous voice "capable of the most powerful explosions as well as the gentlest covered notes" (Toronto Star) baritone Russell Braun has captivated concert, opera and recital audiences across North America, in Europe and in Asia. Russell's 2012-2013 season features his debut as Conte di Luna, in the Canadian Opera Company's Il Trovatore and his return to the title role of Don Giovanni with Madrid's Teatro Real. Concert appearances include Handel's beloved Messiah with the Toronto Symphony and Brahms's Requiem for Off-Centre Music Salon. A passionate recitalist, he takes his acclaimed interpretation of Winterreise to Washington D.C. and joins famed Canadian violinist James Ehnes for the first time in recital with pianist Carolyn Maule, featuring the world premiere of a work by Canadian composer John Estacio. Recent highlights include performances in the Canadian Opera Company productions of Iphigénie en Tauride and l'Amour de Loin, Faust at the Metropolitan Opera, Manon at La Scala, and Chou En-lai in John Adams's Nixon in China and as Olivier in Capriccio, both at the Metropolitan Opera. Russell's impressive discography includes the GRAMMY nominated Mahler's Das Lied von der Erde (Dorian), JUNO winners Mozart Arie e duetti (CBC) and Apollo e Daphne, and JUNO nominee Winterreise (CBC). On DVD, he can be seen as Mercutio in the highly acclaimed Salzburg Festival production of Romeo et Juliette and heard in the Mark Morris dance adaptation of Dido and Aeneas, and Alexina Louie's comic opera Burnt Toast.

Carolyn Maule, Piano: Much in demand as a vocal accompanist, Canadian pianist Carolyn Maule has worked with such renowned artists as Michael Schade, Monica Whicher, Patricia Racette, Isabel Bayrakdarian, Norine Burgess, Elizabeth Turnbull, and is often heard in recital with her husband, baritone Russell Braun. She has performed as accompanist in London's Wigmore Hall, New York's Lincoln Center and Carnegie Hall, Barcelona's Gran Teatre del Liceu, the National Arts Centre, and Roy Thomson Hall and accompanied recitals in Salzburg, Hamburg, Chicago, Cleveland, New York, and San Diego as well as at music festivals across Canada. Ms. Maule's performances have been broadcast on BBC Radio, CBC Radio, Radio-Canada and WQXR-FM in New York. She is featured on several recordings including Le Souvenir (CBC Records) and two CD's of Bach excerpts with the Toronto Bach Consort. Her recent recording of Schubert's Winterreise (CBC Records) with Russell Braun was highly praised for her "articulate sensitivity and fine, clear tone." (Opera News)

Texts/Translations
(Emily Ezust, www.recmusic.org)

Winterreise – Winter Journey

I. Gute Nacht

Fremd bin ich eingezogen,
Fremd zieh' ich wieder aus.
Der Mai war mir gewogen
Mit manchem Blumenstrauß.
Das Mädchen sprach von Liebe,
Die Mutter gar von Eh', -
Nun ist die Welt so trübe,
Der Weg gehüllt in Schnee.

Ich kann zu meiner Reisen
Nicht wählen mit der Zeit,
Muß selbst den Weg mir weisen
In dieser Dunkelheit.
Es zieht ein Mondenschatten
Als mein Gefährte mit,
Und auf den weißen Matten
Such' ich des Wildes Tritt.

Was soll ich länger weilen,
Daß man mich trieb hinaus?
Laß irre Hunde heulen
Vor ihres Herren Haus;
Die Liebe liebt das Wandern -
Gott hat sie so gemacht -
Von einem zu dem andern.
Fein Liebchen, gute Nacht!

Will dich im Traum nicht stören,
Wär schad' um deine Ruh',
Sollst meinen Tritt nicht hören -
Sacht, sacht die Türe zu!
Ich schreibe nur im Gehen
An's Tor noch gute Nacht,
Damit du mögest sehen,
An dich hab' ich gedacht.

II. Die Wetterfahne

Der Wind spielt mit der Wetterfahne
Auf meines schönen Liebchens Haus.
Da dacht ich schon in meinem Wahne,
Sie pfiff den armen Flüchtling aus.

Er hätt' es ehr bemerken sollen,
Des Hauses aufgestecktes Schild,
So hätt' er nimmer suchen wollen
Im Haus ein treues Frauenbild.

Der Wind spielt drinnen mit den Herzen
Wie auf dem Dach, nur nicht so laut.
Was fragen sie nach meinen Schmerzen?
Ihr Kind ist eine reiche Braut.

I. Good Night

As a stranger I arrived,
As a stranger again I leave.
May was kind to me
With many bunches of flowers.
The girl spoke of love,
Her mother even of marriage, -
Now the world is bleak,
The path covered by snow.

I cannot choose the time
Of my departure;
I must find my own way
In this darkness.
With a shadow cast by the moonlight
As my traveling companion
I'll search for animal tracks
On the white fields.

Why should I linger, waiting
Until I am driven out?
Let stray dogs howl
Outside their master's house;
Love loves to wander
God has made her so
From one to the other.
Dear love, good night!

I will not disturb you in your dreaming,
It would be a pity to disturb your rest;
You shall not hear my footsteps
Softly, softly shut the door!
On my way out I'll write
"Good Night" on the gate,
So that you may see
That I have thought of you.

II. The Weather-Vane

The wind plays with the weathervane
Atop my beautiful beloved's house.
In my delusion I thought
It was whistling at the poor fugitive.

If he had seen it before,
The crest above the house,
Then he never would have looked for
A woman's fidelity in that house.

The wind plays with hearts within
As on the roof, but not so loudly.
What is my suffering to them?
Their child is a rich bride.

III. Gefrorne Tränen
Gefrorne Tropfen fallen
Von meinen Wangen ab:
Und ist's mir denn entgangen,
Daß ich geweinet hab'?

Ei Tränen, meine Tränen,
Und seid ihr gar so lau,
Daß ihr erstarrt zu Eise
Wie kühler Morgentau?

Und dringt doch aus der Quelle
Der Brust so glühend heiß,
Als wolltet ihr zerschmelzen
Des ganzen Winters Eis!

IV. Erstarrung
Ich such' im Schnee vergebens
Nach ihrer Tritte Spur,
Hier, wo wir oft gewandelt
Selbander durch die Flur.

Ich will den Boden küssen,
Durchdringen Eis und Schnee
Mit meinen heißen Tränen,
Bis ich die Erde seh'.

Wo find' ich eine Blüte,
Wo find' ich grünes Gras?
Die Blumen sind erstorben
Der Rasen sieht so blaß.

Soll denn kein Angedenken
Ich nehmen mit von hier?
Wenn meine Schmerzen schweigen,
Wer sagt mir dann von ihr?

Mein Herz ist wie erfroren,
Kalt starrt ihr Bild darin;
Schmilzt je das Herz mir wieder,
Fließt auch das Bild dahin!

V. Der Lindenbaum
Am Brunnen vor dem Tore
Da steht ein Lindenbaum;
Ich träumt in seinem Schatten
So manchen süßen Traum.

Ich schnitt in seine Rinde
So manches liebe Wort;
Es zog in Freud' und Leide
Zu ihm mich immer fort.

Ich mußt' auch heute wandern
Vorbei in tiefer Nacht,
Da hab' ich noch im Dunkel
Die Augen zugemacht.

III. Frozen Tears
Frozen tear drops
fall from my cheeks:
Can it be that, without knowing it,
I have been weeping?

O tears, my tears,
are you so lukewarm,
That you turn to ice
like cold morning dew?

Yet you spring from a source,
my breast, so burning hot,
As if you wanted to melt
all of the ice of winter!

IV. Numbness
I search in the snow in vain
For a trace of her footsteps
When she, on my arm,
Wandered about the green field.

I want to kiss the ground,
Piercing the ice and snow
With my hot tears,
Until I see the earth below.

Where will I find a blossom?
Where will I find green grass?
The flowers are dead,
The turf is so pale.

Is there then no souvenir
To carry with me from here?
When my pain is stilled,
What will speak to me of her?

My heart is as if frozen,
Her image is cold within,
If my heart should one day thaw,
So too would her image melt away!

V. The Linden Tree
By the fountain, near the gate,
There stands a linden tree;
I have dreamt in its shadows
So many sweet dreams.

I carved on its bark
So many loving words;
I was always drawn to it,
Whether in joy or in sorrow.

Today, too, I had to pass it
In the dead of night.
And even in the darkness
I had to close my eyes.

Und seine Zweige rauschten,
Als riefen sie mir zu:
Komm her zu mir, Geselle,
Hier find'st du deine Ruh'!

Die kalten Winde bliesen
Mir grad ins Angesicht;
Der Hut flog mir vom Kopfe,
Ich wendete mich nicht.

Nun bin ich manche Stunde
Entfernt von jenem Ort,
Und immer hör' ich's rauschen:
Du fändest Ruhe dort!

VI. Wasserflut

Manche Trän' aus meinen Augen
Ist gefallen in den Schnee;
Seine kalten Flocken saugen
Durstig ein das heiße Weh.

Wenn die Gräser sprossen wollen
Weht daher ein lauer Wind,
Und das Eis zerspringt in Schollen
Und der weiche Schnee zerrinnt.

Schnee, du weißt von meinem Sehnen,
Sag' mir, wohin doch geht dein Lauf?
Folge nach nur meinen Tränen,
Nimmt dich bald das Bächlein auf.

Wirst mit ihm die Stadt durchziehen,
Munt're Straßen ein und aus;
Fühlst du meine Tränen glühen,
Da ist meiner Liebsten Haus.

VII. Auf dem Flusse

Der du so lustig rauschtest,
Du heller, wilder Fluß,
Wie still bist du geworden,
Gibst keinen Scheidegruß.

Mit harter, starrer Rinde
Hast du dich überdeckt,
Liegst kalt und unbeweglich
Im Sande hingestreckt.

In deine Decke grab' ich
Mit einem spitzen Stein
Den Namen meiner Liebsten
Und Stund' und Tag hinein:

Den Tag des ersten Grußes,
Den Tag, an dem ich ging;
Um Nam' und Zahlen windet
Sich ein zerbroch'ner Ring.

And its branches rustled
As if calling to me:
"Come here, to me, friend,
Here you will find your peace!"

The frigid wind blew
Straight in my face,
My hat flew from my head,
I did not turn back.

Now I am many hours
Away from that spot,
And still I hear the rustling:
There you would have found peace!

VI. Torrent

Many tears from my eyes
Have fallen into the snow;
Whose icy flakes thirstily drink
My burning grief.

When the grass begins to sprout,
A mild wind will blow there,
And the ice will break up
And the snow will melt.

Snow, you know my longing,
Tell me, to where will you run?
Just follow my tears
And then before long the brook will take you in.

It will take you through the town,
In and out of the lively streets.
When you feel my tears glow,
That will be my beloved's house.

VII. On the Stream

You who rushed along so merrily,
You clear, wild stream,
How quiet you have become,
You offer no parting words.

With a hard, solid crust
You have clothed yourself.
You lie cold and motionless
Stretched out in the sand.

On your surface I carve
With a sharp stone
The name of my beloved
And the hour and the day:

The day of our first meeting,
The day I went away:
Name and numbers entwined
By a broken ring.

Mein Herz, in diesem Bache
Erkennst du nun dein Bild?
Ob's unter seiner Rinde
Wohl auch so reißend schwillt?

VIII. Rückblick
Es brennt mir unter beiden Sohlen,
Tret' ich auch schon auf Eis und Schnee,
Ich möcht' nicht wieder Atem holen,
Bis ich nicht mehr die Türme seh'.

Hab' mich an jeden Stein gestoßen,
So eilt' ich zu der Stadt hinaus;
Die Krähen warfen Bäll' und Schloßen
Auf meinen Hut von jedem Haus.

Wie anders hast du mich empfangen,
Du Stadt der Unbeständigkeit!
An deinen blanken Fenstern sangen
Die Lerch' und Nachtigall im Streit.

Die runden Lindenbäume blühten,
Die klaren Rinnen rauschten hell,
Und ach, zwei Mädchenaugen glühten. -
Da war's gescheh'n um dich, Gesell!

Kommt mir der Tag in die Gedanken,
Möcht' ich noch einmal rückwärts seh'n,
Möcht' ich zurücke wieder wanken,
Vor ihrem Hause stille steh'n.

IX. Irrlicht
In die tiefsten Felsengründe
Lockte mich ein Irrlicht hin:
Wie ich einen Ausgang finde,
Liegt nicht schwer mir in dem Sinn.

Bin gewohnt das Irregehen,
's führt ja jeder Weg zum Ziel:
Uns're Freuden, uns're Wehen,
Alles eines Irrlichts Spiel!

Durch des Bergstroms trock'ne Rinnen
Wind' ich ruhig mich hinab,
Jeder Strom wird's Meer gewinnen,
Jedes Leiden auch ein Grab.

X. Rast
Nun merk' ich erst, wie müd' ich bin,
Da ich zur Ruh' mich lege:
Das Wandern hielt mich munter hin
Auf unwirtbarem Wege.
Die Füße frugen nicht nach Rast,
Es war zu kalt zum Stehen;
Der Rücken fühlte keine Last,
Der Sturm half fort mich wehen.

My heart, in this brook
Do you recognize your own image?
Is there, under your surface, too,
A surging torrent?

VIII. Backward Glance
A fire burns under the soles of my feet,
Though I walk on ice and snow;
Yet I'll not pause for a breath
Until the towers are out of sight.

I have stumbled on every stone,
So hastily did I leave the town;
The crows threw snowballs and hailstones
at my hat from every house.

How differently did you welcome me,
You town of infidelity!
At your bright windows sang
The lark and the nightingale in competition.

The round linden trees were blooming,
The clear streams rushed by,
And, ah, two maiden eyes were glowing, -
Then you were done for, my friend.

When that day comes into my thoughts
I wish to glance back once more,
I wish I could stumble back
And stand in silence before her house.

IX. Will-o'-the-Wisp
Into the deepest chasms
A will-o'-the-wisp enticed me;
How I will discover a path
Does not concern me much.

I am used to going astray;
Every path leads to one goal;
Our joys, our woes,
Are all a will-o'-the-wisp game!

Down the mountain stream's dry course
I will calmly wend my way.
Every stream finds the sea,
Every sorrow finds its grave.

X. Rest
Now I first notice how weary I am
As I lie down to rest;
Wandering had sustained me
As I walked a desolate road.
My feet do not ask for rest,
It was too cold to stand still;
My back felt no burden,
The storm helped me blow along.

In eines Köhlers engem Haus
Hab' Obdach ich gefunden;
Doch meine Glieder ruh'n nicht aus:
So brennen ihre Wunden.
Auch du, mein Herz, in Kampf und Sturm
So wild und so verwegen,
Fühlst in der Still' erst deinen Wurm
Mit heißem Stich sich regen!

XI. Frühlingstraum
Ich träumte von bunten Blumen,
So wie sie wohl blühen im Mai;
Ich träumte von grünen Wiesen,
Von lustigem Vogelgeschrei.

Und als die Hähne krähten,
Da ward mein Auge wach;
Da war es kalt und finster,
Es schrieen die Raben vom Dach.

Doch an den Fensterscheiben,
Wer malte die Blätter da?
Ihr lacht wohl über den Träumer,
Der Blumen im Winter sah?

Ich träumte von Lieb' um Liebe,
Von einer schönen Maid,
Von Herzen und von Küssen,
Von Wonn' und Seligkeit.

Und als die Hähne kräten,
Da ward mein Herze wach;
Nun sitz ich hier alleine
Und denke dem Traume nach.

Die Augen schließ' ich wieder,
Noch schlägt das Herz so warm.
Wann grünt ihr Blätter am Fenster?
Wann halt' ich mein Liebchen im Arm?

XII. Einsamkeit
Wie eine trübe Wolke
Durch heit're Lüfte geht,
Wann in der Tanne Wipfel
Ein mattes Lüftchen weht:

So zieh ich meine Straße
Dahin mit trägem Fuß,
Durch helles, frohes Leben,
Einsam und ohne Gruß.

Ach, daß die Luft so ruhig!
Ach, daß die Welt so licht!
Als noch die Stürme tobten,
War ich so elend nicht.

In a coal-burner's narrow hut
I have found shelter.
Still, my limbs cannot rest,
So fiercely my wounds burn.
You too, my heart, in struggles and storm
So wild and so bold,
Only now in the quiet do you feel the sharp sting
of the worm that lives within you!

XI. A Dream of Springtime
I dreamt of colorful flowers
Such as bloom in May;
I dreamt of green meadows,
Of merry bird songs.

And when the roosters crowed,
My eyes awoke;
It was cold and dark,
The ravens were shrieking on the roof.

But there on the window panes,
Who painted those leaves?
Do you laugh at the dreamer,
Who saw flowers in winter?

I dreamt of requited love,
Of a beautiful girl,
Of hearts and of kisses,
Of bliss and happiness.

And when the roosters crowed,
My heart awoke.
Now I sit here alone,
And think about my dream.

I shut my eyes again,
My heart still beats warmly.
When will you leaves on the window turn green?
When will I hold my beloved in my arms?

XII. Loneliness
As a dark cloud
Passes through clear skies,
When a faint breeze wafts
Through the tops of the pine trees:

So I make my way
With heavy steps,
Through bright, joyful life,
Alone and ungreeted.

Ah, the air is so calm,
Ah, the world is so bright!
When the tempests were raging,
I was not so miserable.

XIII. Die Post
Von der Straße her ein Posthorn klingt.
Was hat es, daß es so hoch aufspringt,
Mein Herz?

Die Post bringt keinen Brief für dich.
Was drängst du denn so wunderlich,
Mein Herz?

Nun ja, die Post kömmt aus der Stadt,
Wo ich ein liebes Liebchen hatt',
Mein Herz!

Willst wohl einmal hinüberseh'n
Und fragen, wie es dort mag geh'n,
Mein Herz?

XIV. Der greise Kopf
Der Reif hatt' einen weißen Schein
Mir übers Haar gestreuet;
Da meint' ich schon ein Greis zu sein
Und hab' mich sehr gefreuet.

Doch bald ist er hinweggetaut,
Hab' wieder schwarze Haare,
Daß mir's vor meiner Jugend graut -
Wie weit noch bis zur Bahre!

Vom Abendrot zum Morgenlicht
Ward mancher Kopf zum Greise.
Wer glaubt's? und meiner ward es nicht
Auf dieser ganzen Reise!

XV. Die Krähe
Eine Krähe war mit mir
Aus der Stadt gezogen,
Ist bis heute für und für
Um mein Haupt geflogen.

Krähe, wunderliches Tier,
Willst mich nicht verlassen?
Meinst wohl, bald als Beute hier
Meinen Leib zu fassen?

Nun, es wird nicht weit mehr geh'n
An dem Wanderstabe.
Krähe, laß mich endlich seh'n,
Treue bis zum Grabe!

XVI. Letzte Hoffnung
Hier und da ist an den Bäumen
Noch ein buntes Blatt zu seh'n,
Und ich bleibe vor den Bäumen
Oftmals in Gedanken steh'n.

Schaue nach dem einen Blatte,
Hänge meine Hoffnung dran;
Spielt der Wind mit meinem Blatte,
Zitt'r' ich, was ich zittern kann.

Ach, und fällt das Blatt zu Boden,
Fällt mit ihm die Hoffnung ab;
Fall' ich selber mit zu Boden,
Wein' auf meiner Hoffnung Grab.

XIII. The Post
A post horn sounds from the street.
What is it that makes you leap so,
My heart?

The post brings no letter for you.
Why do you surge, then, so wonderfully
My heart?

And now the post comes from the town
Where once I had a true beloved,
My heart!

Do you want to look out
And ask how things are back there,
My heart?

XIV. The Grey Head
The frost sprinkled a white coating
All through my hair;
It made me think I was already grey-haired,
And that made me very happy.

But soon it thawed,
Again my hair is black,
And so I grieve to have my youth -
How far still to the funeral bier!

From dusk to dawn
Many a head has turned grey.
Who would believe it? And mine has not
In the whole course of this journey!

XV. The Crow
A crow was with me
From out of the town,
Even up to this moment
It circles above my head.

Crow, strange creature,
Will you not forsake me?
Do you intend, very soon,
To take my corpse as food?

Well, it is not much farther
That I wander with my staff in hand.
Crow, let me see at last
A fidelity that lasts to the grave!

XVI. Last Hope
Here and there may a colored leaf
Be seen on the trees.
And often I stand before the trees
Lost in thought.

I look for a single leaf
On which to hang my hope;
If the wind plays with my leaf,
I tremble all over.

Ah! If the leaf falls to ground,
My hope falls with it;
And I, too, sink to the ground,
Weeping at my hope's grave.

XVII. Im Dorfe
Es bellen die Hunde, es rascheln die Ketten;
Die Menschen schnarchen in ihren Betten,
Träumen sich manches, was sie nicht haben,
Tun sich im Guten und Argen erlaben;

Und morgen früh ist alles zerflossen.
Je nun, sie haben ihr Teil genossen
Und hoffen, was sie noch übrig ließen,
Doch wieder zu finden auf ihren Kissen.

Bellt mich nur fort, ihr wachen Hunde,
Laßt mich nicht ruh'n in der Schlummerstunde!
Ich bin zu Ende mit allen Träumen.
Was will ich unter den Schläfern säumen?

XVIII. Der stürmische Morgen
Wie hat der Sturm zerrissen
Des Himmels graues Kleid!
Die Wolkenfetzen flattern
Umher im matten Streit.

Und rote Feuerflammen
Zieh'n zwischen ihnen hin;
Das nenn' ich einen Morgen
So recht nach meinem Sinn!

Mein Herz sieht an dem Himmel
Gemalt sein eig'nes Bild -
Es ist nichts als der Winter,
Der Winter, kalt und wild!

XIX. Täuschung
Ein Licht tanzt freundlich vor mir her,
Ich folg' ihm nach die Kreuz und Quer;
Ich folg' ihm gern und seh's ihm an,
Daß es verlockt den Wandersmann.

Ach! wer wie ich so elend ist,
Gibt gern sich hin der bunten List,
Die hinter Eis und Nacht und Graus
Ihm weist ein helles, warmes Haus.
Und eine liebe Seele drin. -
Nur Täuschung ist für mich Gewinn!

XX. Der Wegweiser
Was vermeid' ich denn die Wege,
Wo die ander'n Wand'rer gehn,
Suche mir versteckte Stege
Durch verschneite Felsenhöh'n?

Habe ja doch nichts begangen,
Daß ich Menschen sollte scheu'n, -
Welch ein törichtes Verlangen
Treibt mich in die Wüstenei'n?

Weiser stehen auf den Strassen,
Weisen auf die Städte zu,
Und ich wand're sonder Maßen
Ohne Ruh' und suche Ruh'.

XVII. In the Village
The hounds are barking, their chains are rattling;
Men are asleep in their beds,
They dream of the things they do not have,
Find refreshment in good and bad things.

And tomorrow morning everything is vanished.
Yet still, they have enjoyed their share,
And hope that what remains to them,
Might still be found on their pillows.

Bark me away, you waking dogs!
Let me not find rest in the hours of slumber!
I am finished with all dreaming
Why should I linger among sleepers?

XVIII. The Stormy Morning
See how the storm has torn apart
Heaven's grey cloak!
Shreds of clouds flit about
In weary strife.

And fiery red flames
Burst forth among them:
This is what I call a morning
Exactly to my liking!

My heart sees its own image
Painted in the sky
It is nothing but winter,
Winter, cold and savage!

XIX. Deception
A friendly light dances before me,
I followed it this way and that;
I follow it eagerly and watch its course
As it lures the wanderer onward.

Ah! One that is wretched as I
Yields himself gladly to such cunning,
That portrays, beyond ice, night, and horror,
A bright warm house.
And inside, a loving soul. -
Ah, my only victory is in delusion!

XX. The Sign Post
Why do I avoid the routes
Which the other travelers take,
To search out hidden paths
Through snowy cliff tops?

I have truly done no wrong
That I should shun mankind.
What foolish desire
Drives me into the wastelands?

Signposts stand along the roads,
Signposts leading to the towns;
And I wander on and on,
Restlessly in search of rest.

Einen Weiser seh' ich stehen
Unverrückt vor meinem Blick;
Eine Straße muß ich gehen,
Die noch keiner ging zurück.

One signpost stands before me,
Remains fixed before my gaze.
One road I must take,
From which no one has ever returned.

XXI. Das Wirtshaus

Auf einen Totenacker hat mich mein Weg gebracht;
Allhier will ich einkehren, hab' ich bei mir gedacht.
Ihr grünen Totenkränze könnt wohl die signs,
Zeichen sein,
Die müde Wand'rer laden ins kühle inn.
Wirtshaus ein.

XXI. The Inn

My path has brought me to a graveyard.

Here would I lodge, I thought to myself.

You green death-wreaths might well be the

That invite the weary traveler into the cool

Sind denn in diesem Hause die Kammern all' besetzt?
Bin matt zum Niedersinken, und tödlich schwer verletzt.
O unbarmherz'ge Schenke, doch weisest away?
du mich ab?
Nun weiter denn, nur weiter, mein treuer Wanderstab!

But in this house are all the rooms taken?

I am weak enough to drop, fatally wounded.

O unmerciful innkeeper, do you turn me

Then further on, further on, my faithful walking stick.

XXII. Mut!

Fliegt der Schnee mir ins Gesicht,
Schüttl' ich ihn herunter.
Wenn mein Herz im Busen spricht,
Sing' ich hell und munter.

Höre nicht, was es mir sagt,
Habe keine Ohren;
Fühle nicht, was es mir klagt,
Klagen ist für Toren.

Lustig in die Welt hinein
Gegen Wind und Wetter!
Will kein Gott auf Erden sein,
Sind wir selber Götter!

XXII. Courage!

The snow flies in my face,
I shake it off.
When my heart cries out in my breast,
I sing brightly and cheerfully.

I do not hear what it says,
I have no ears,
I do not feel what it laments,
Lamenting is for fools.

Merrily stride into the world
Against all wind and weather!
If there is no God on earth,
We are gods ourselves!

XXIII. Die Nebensonnen

Drei Sonnen sah ich am Himmel steh'n,
Hab' lang und fest sie angeseh'n;
Und sie auch standen da so stier,
Als könnten sie nicht weg von mir.

Ach, meine Sonnen seid ihr nicht!
Schaut Andren doch ins Angesicht!
Ja, neulich hatt' ich auch wohl drei;
Nun sind hinab die besten zwei.

Ging nur die dritt' erst hinterdrein!
Im Dunkeln wird mir wohler sein.

XXIII. The Phantom Suns

I saw three suns in the sky,
I stared at them long and hard;
And they, too, stood staring
As if unwilling to leave me.

Ah, but you are not my suns!
Stare at others in the face, then:
Until recently I, too, had three;
Now the best two are gone.

But let the third one go, too!
In the darkness I will fare better.

XXIV. Die Leiermann

Drüben hinterm Dorfe
Steht ein Leiermann
Und mit starren Fingern
Dreht er, was er kann.

Barfuß auf dem Eise
Schwankt er hin und her
Und sein kleiner Teller
Bleibt ihm immer leer.

Keiner mag ihn hören,
Keiner sieht ihn an,
Und die Hunde brummen
Um den alten Mann.

Und er läßt es gehen
Alles, wie es will,
Dreht und seine Leier
Steht ihm nimmer still.

Wunderlicher Alter,
Soll ich mit dir geh'n?
Willst zu meinen Liedern
Deine Leier dreh'n?

XXIV. The Lyre-Man

There, behind the village,
stands a lyre-man,
And with numb fingers
he plays the best he can.

Barefoot on the ice,
he staggers back and forth,
And his little plate
remains ever empty.

No one wants to hear him,
no one looks at him,
And the hounds snarl
at the old man.

And he lets it all go by,
everything as it will,
He plays, and his lyre
is never still.

Strange old man,
shall I go with you?
Will you play your lyre
to my songs?

Upcoming Department Events

Trio Voce
Patricia Tao – piano, Jasmine Lin – violin, and Marina Hoover – cello, present Piano Trios from Central Europe: Suk, Zemlinsky, Schubert.
Saturday, March 2, 2013 8:00 PM
Convocation Hall, Old Arts Building
Tickets: Students $10/ Adults $20/ Seniors $15

Opera Workshop
A Cabaret of Brecht and Weill
Wednesday March 6 and Thursday March 7, 2013 8:00PM
Timm's Centre Lobby
University of Alberta

Masterclass with Nathalie Paulin
French Chanson
Friday March 15, 2013 4:30PM
Studio 2-7, Fine Arts Building

Masterclass with Dr. Deen Larsen
German Lied
Friday March 22, 2013 2:00PM
Studio 2-7, Fine Arts Building

Faculty Composers Concert
Dr. Howard Bashaw, Dr. Mark Hannesson, Dr. Scott Smallwood, and Dr. Andriy Talpash present *Ultra*, a program of innovative new sonic experiments.
Friday, March 22, 2013 8:00 PM
Convocation Hall, Old Arts Building
Tickets: Students $10/ Adults $20/ Seniors $15

World Music Sampler
The Indian and West African Music Ensembles along with special guest - Grammy award winner V.M Bhatt, from India present a world music sample
Friday, April 5, 2013 8:00 PM
Winspear Centre
Tickets: Students $10/ Adults $20/ Seniors $15

Mozart Grand Mass in C-Minor
The University of Alberta Symphony Orchestra, Madrigal Singers, Concert Choir and Augustana Choir. Directed by Dr. Leonard Ratzlaff and Petar Dundjerski
Sunday, April 7, 2013 8:00 PM
Winspear Centre
Tickets: Students $10/ Adults $20/ Seniors $15

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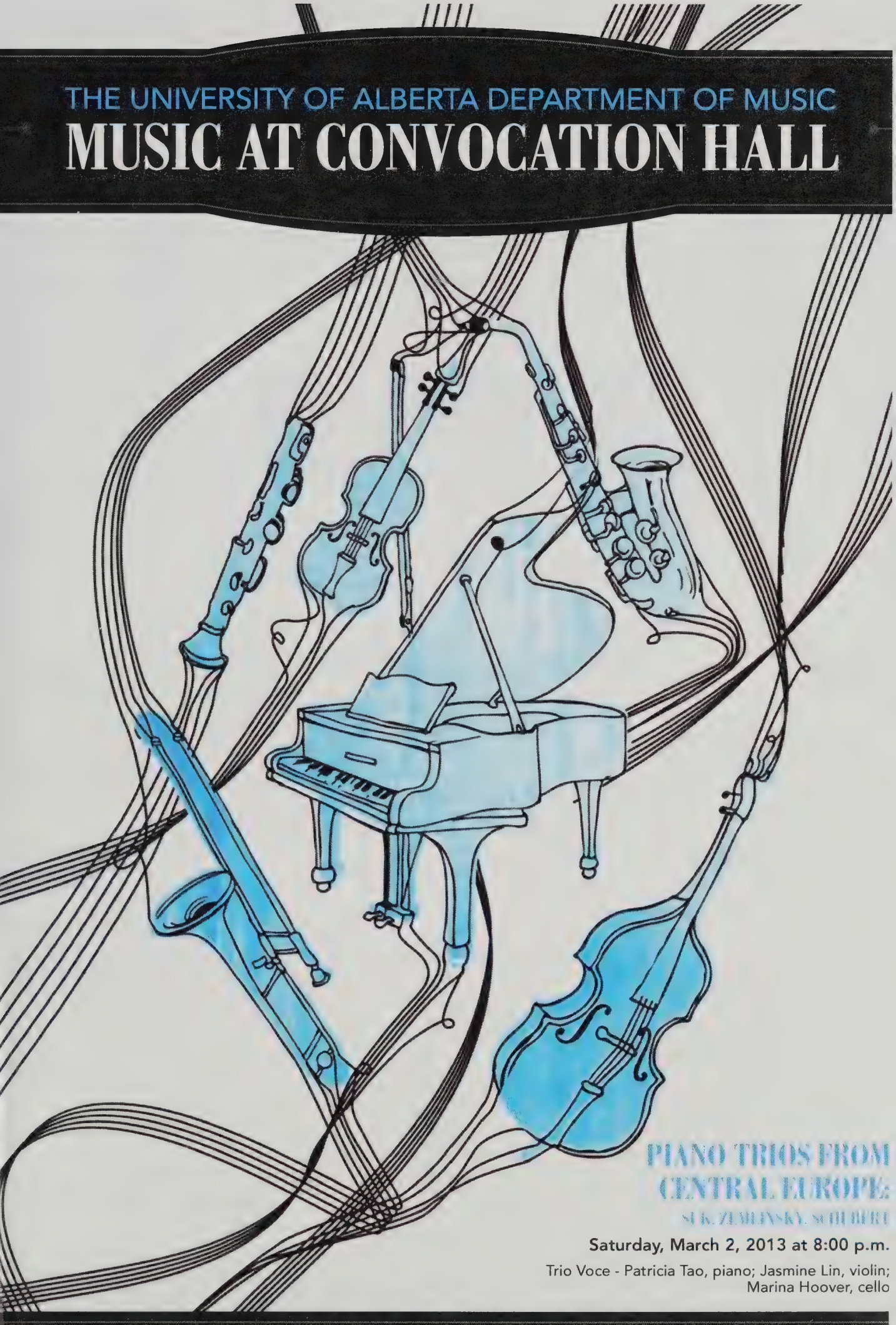
MUSIC AT CONVOCATION HALL



PIANO TRIOS FROM CENTRAL EUROPE:

M.K. ZIMBINSKY, SCHUBERT

Saturday, March 2, 2013 at 8:00 p.m.

Trio Voce - Patricia Tao, piano; Jasmine Lin, violin; Marina Hoover, cello

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Trio Voce

Patricia Tao- piano, Jasmine Lin- violin,
Marina Hoover- cello

PROGRAMME

Trio in C minor, op. 2 — Josef Suk (1874-1935)
I. Allegro
II. Andante
III. Vivace

Trio in d minor, op 3 — Alexander von Zemlinsky (1871-1942)
I. Allegro ma non troppo
II. Andante
III. Allegro

~ Intermission ~

Trio no. 2 in E-flat major, D. 929 — Franz Schubert (1797-1828)
I. Allegro
II. Andante con moto
III. Scherzando. Allegro moderato
IV. Allegro moderato

Biographies:

Trio Voce is a spectacular piano trio that thrills audiences with their passion, enthusiasm and ability to make the written music come alive. The three individuals of ***Trio Voce*** communicate as one voice ("voce" in Italian), whether they are performing the repertoire of Haydn or that of the present day. Their first cd of the trios of Shostakovich and Mieczyslaw Weinberg has garnered critical acclaim and was deemed an "important addition to any serious collection of twentieth-century chamber music." *Fanfare Magazine* states that the cd exhibits "deeply committed and passionate performances" and "impressive music making, interpretively and technically." All three members, Jasmine Lin, Marina Hoover and Patricia Tao, are established performers, who have studied with some of the great masters at schools such as Curtis, Yale and Harvard, have performed in halls such Carnegie, Wigmore, Lincoln Center and Kennedy Center and throughout North America, Europe, Asia, South America, and Australia, and have recorded on labels such as EMI, CRI, Naxos, Centaur, Arktos, and Con Brio Recordings. Recent performance highlights include appearances for the Music Guild of Los Angeles, Stanford's Lively Arts Series, and the Ottawa Chamber Music Festival. Their next recording project, *PianoTrios of the 1890s*, featuring the works of Josef Suk, Alexander von Zemlinsky, and Anton Arensky will be released in the spring, 2013.

Jasmine Lin has appeared as soloist with orchestras including the Chicago Symphony Orchestra, Illinois Philharmonic Orchestra, Singapore Symphony Orchestra, Symphony Orchestra of Brazil, Symphony Orchestra of Uruguay, Evergreen Symphony of Taiwan, and National Symphony Orchestra of Taiwan, and in recital in such cities as Chicago, New York, Nova Scotia, Rio de Janeiro, and Montevideo. She was a prizewinner in the International Paganini Competition and took second prize in the International Naumburg Competition. The New York Times describes her as an "unusually individualistic player" with "electrifying assertiveness" and "virtuosic abandon". As a chamber musician, Ms. Lin has been a participant of the Marlboro Music Festival and the Steans Institute for Young Artists at Ravinia, and has toured extensively in the United States as part of the Chicago String Quartet, in China as part of the Overseas Musicians, and in Taiwan as a member of Taiwan Connection Music Festival. She has been an adjunct faculty member at Northwestern University and DePaul University and was a faculty member of the Taos School of Music in New Mexico. Ms. Lin is a founding and current member of the Formosa Quartet, which won first prize in the 2006 London International String Quartet Competition. Ms. Lin is a graduate of the Curtis Institute of Music. She gave her New York debut in Merkin Hall, where the program included her poetry set to music. Her poem "The night of h's" received Editor's Choice Award from the International Poetry Foundation, and her poetry/music presentations have been featured in Chicago, at Cornell University in Ithaca, and on radio in Taipei, and have resulted in collaborations with composers Dana Wilson, David Loeb, and Thomas Oboe Lee. Ms. Lin is also a member of the Chicago Chamber Musicians and received a Grammy nomination in 2007 as part of CCM's Grammy-nominated CD of works for winds and strings by Mozart. She is on the faculty at Roosevelt University and is a proud native of Chicago.

Two-time Grammy nominee **Marina Hoover** was founding cellist of the St. Lawrence String Quartet, which rocketed to international prominence after winning both the Young Concert Artists auditions and the Banff International String Quartet Competition. In her 13 years with the St. Lawrence, Ms. Hoover performed at The White House, Carnegie Hall, Lincoln Center, the 92nd Street "Y," The Kennedy Center, Wigmore Hall, (London), Concertgebouw (Amsterdam), and Theatre De Ville (Paris). In addition, the quartet made regular appearances at Tanglewood, the Newport Festival, Norfolk Chamber Music Festival, Santa Fe Chamber Music Festival, the Ottawa Chamber Music Festival, as well as over 1000 other appearances throughout North and South America, Europe, Japan, Australia, and Viet Nam. The St. Lawrence has been the resident quartet at Spoleto USA since 1996. The Quartet's major recording label debut, *Schumann String Quartets 1 and 3*, won the Juno award for Best Classical recording (1999), and the Preis der Deutschen Schallplatten Kritik (2001). It was voted one of the most important classical recordings of the 1990s by Opus Magazine. In 2002, the St. Lawrence's third cd, *Yiddishbbuk: The Chamber Works of Osvaldo Golijov* was nominated for two Grammy awards, including Best Classical Chamber Music Recording and Best Composer, as well as a Juno Award for Best Classical Recording. Ms. Hoover's most recent cd with pianist Patricia Tao includes works by Chopin, Strauss and Liszt on the Centaur label. Ms. Hoover studied cello under David Soyer at the Curtis Institute of Music, and obtained a Masters at Yale under Aldo Parisot. Ms. Hoover was Artist-in-residence at Stanford University, where she co-directed the string program and designed and ran a summer institute for chamber musicians. She has been visiting artist-in-residence at the University of Toronto, and participated in numerous community outreach programs with the St. Lawrence in Kansas City, Washington D.C., Palo Alto, and other cities. In 2002-03 she was visiting Professor of Cello at the University of Toronto and has also been an artist-in-residence at the Banff School of Fine Arts and Distinguished Artist at the University of Alberta. She has also taught chamber music as part of the Chicago String Quartet at Northwestern University.

Pianist **Patricia Tao**, founding member of the Guild Trio for ten years, leads an active life as performer, teacher and concert organizer. As pianist of the Guild Trio, she performed throughout the United States and Europe and won the prestigious USIA Artistic Ambassador competition, resulting in a seven-country European tour. The following year, her trio was awarded the position of Trio-in-Residence at the Tanglewood Music Center, where they were lauded by the Boston Globe as a "beautiful new landmark" on the concert stage. As soloist, Dr. Tao toured the United States for Columbia Artist's Community Concerts series and as an "Artistic Ambassador" for the USIA. Dr. Tao's live performances have been broadcast on National Public Radio's "Performance Today," WNYC's "Around New York," WQXR's "The Listening Room, the public television series "Premiere Performances" out of St. Louis, Chicago's WFMT and "Our Music" on CBC. She has commissioned and premiered numerous works, including William Bolcom's "Spring Trio," Sheila Silver's "To the Spirit Unconquered," Harvey Sollberger's "From Winter's Frozen Stillness," and works by Bradley Lubman, Daniel Weymouth, Peter Winkler, and Perry Goldstein. Previous recordings include Sheila Silver's "To the Spirit Unconquered" on the CRI label, a solo CD on the Arktos label featuring works of Schubert, Liszt and Corigliano, and Chopin and Strauss cello and piano sonatas on the Centaur label. Dr. Tao received her undergraduate education at Harvard University, a master's degree with distinction from Indiana University and her doctorate from the State University of New York at Stony Brook, where her principal teachers were Leonard Shure, Gyorgy Sebok and Gilbert Kalish. She has given master classes at numerous schools, including the University of Ottawa, Ithaca College, and the Conservatories of Barcelona, Prague, Bratislava and Wuhan, and has held performance residencies at the Guild Hall in East Hampton, New York, the medical school of the State University of New York at Stony Brook, and the University of Virginia. She taught at Western Washington University and is Associate Professor of Music at the University of Alberta.

Upcoming Department Events:

Opera Workshop
A Cabaret of Brecht and Weill
Wednesday March 6 and Thursday March 7, 2013 8:00PM
Timm's Centre Lobby
University of Alberta

Faculty Composers Concert
Dr. Howard Bashaw, Dr. Mark Hannesson, Dr. Scott Smallwood, and Dr. Andriy Talpash present *Ultra*, a program of innovative new sonic experiments.
Friday, March 22, 2013 8:00 PM
Convocation Hall, Old Arts Building
Tickets: Students $10/ Adults $20/ Seniors $15

World Music Sampler
The Indian and West African Music Ensembles along with special guest - Grammy award winner V.M Bhatt, from India present a world music sample
Friday, April 5, 2013 8:00 PM
Winspear Centre
Tickets: Students $10/ Adults $20/ Seniors $15

Mozart Grand Mass in C-Minor
The University of Alberta Symphony Orchestra, Madrigal Singers, Concert Choir and Augustana Choir. Directed by Dr. Leonard Ratzlaff and Petar Dundjerski
Sunday, April 7, 2013 8:00 PM
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under the direction of

Dr. Tom Dust & Professor Raymond Baril

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UNIVERSITY OF ALBERTA
DEPARTMENT OF MUSIC

MACEWAN

Salute to the Bands 2013:

Dancing to the sounds of the great swing bands of the 1930s and 1940s

University of Alberta/Grant MacEwan University Jazz Bands I & II

With Guest Emcee, Mr. Bryan Hall

PROGRAMME

Dance Programme

Glenn Miller and His Orchestra
[recreated by Jazz Band II]

A Salute to Glenn Miller II — Arranged by Jeff Hest
[*Jazz Band II is joined by Jazz Band I*]
A String of Pearls (1941) — Jerry Gray & Eddie DeLange
Chattanooga Choo Choo (1941) — Harry Warren & Mack Gordon
American Patrol (1942) — F.W. Meacham, arr. Jerry Gray

Moonlight Serenade (1939) — Glenn Miller
Transcribed by Zen Magus

Pennsylvania 6-5000 (1940) — Jerry Gray & Carl Sigman
Arranged by Jerry Gray

At Last (1942) — Harry Warren & Mack Gordon

Pat Friday – vocalist

Little Brown Jug (1939) — Joseph E. Winner
Arranged by Bill Finegan

I Know Why (1941) — Harry Warren & Mack Gordon
Transcribed by Mike Henebry

Pat Friday – vocalist

In The Mood (1939) — Joe Garland
Arranged by Glenn Miller

Duke Ellington and His Famous Orchestra
[recreated by Jazz Band I]

Take The "A" Train (1941) — Billy Strayhorn
Transcribed by David Berger

Perdido (1941) — Juan Tizol
Transcribed by Klauss Lessmann

Ko-Ko (1940) — Duke Ellington

Cottontail (1940) — Duke Ellington
Transcribed by David Berger & Brent Wallarab

Don't Get Around Much Anymore (1940) — Duke Ellington & Bob Russell
[Never No Lament] — Transcribed by David Berger

Milt Grayson – vocalist

In A Mellow Tone (1939) — Duke Ellington
Arranged by Oliver Nelson

Count Basie and His Kansas City Orchestra
[recreated by Jazz Band II]

Jumpin' At The Woodside (1938) — Count Basie
Arranged by Charlie Hathaway

920 Special (1942) — Earl Warren
Arranged by Spud Murphy

Every Tub (1938) — Count Basie & Eddie Durham
Arranged by Buck Clayton

My Heart Belongs To Daddy (1939) — Cole Porter
Arranged by Jimmy Mundy
Transcribed/adapted by Tom Dust

Helen Humes – vocalist

Tippin' On The Q.T. (1945) — Buck Clayton
Transcribed by David Berger

One O'clock Jump (1937) — Count Basie
Arranged by Buck Clayton

Benny Goodman and His Orchestra
[recreated by Jazz Band I]

Let's Dance (1934) — Fanny Baldridge, Gregory Stone & Joseph Bonine
Arranged by Fletcher Henderson
Transcribed by Bob Martin

Stompin' At The Savoy (1936) — Benny Goodman, Chick Webb & Edgar Sampson
Transcribed by Jeff Hest

Bei Mir Bist Du Schön (1938) — Sholom Secunda & Jacob Jacobs

Martha Tilton – vocalist

Camel Hop (1937) — Mary Lou Williams
Transcribed by Jeffery Sultanof

Why Don't You Do Right? (1942) — Joe McCoy
Arranged by Mel Powell
Transcribed by Myles Collins

Peggy Lee – vocalist

Air Mail Special (1941) — Benny Goodman, Jimmy Mundy & Charlie Christian
Arranged by Jimmy Mundy
Transcribed by Jeffery Sultanof

Sing, Sing, Sing (1937) — Louis Prima
[*Jazz Band I is joined by Jazz Band II*] — Transcribed by Jeff Hest

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The University of Alberta/Grant MacEwan University Jazz Bands

	JAZZ I	JAZZ II
Director	Raymond Baril	Tom Dust
Alto Saxophone I	Eric Toombs	Trevor Fisher
Alto Saxophone II	Kendra Heslip	Marc Daigle
Tenor Saxophone I	William Tomcej	Donovan Eckstrom
Tenor Saxophone II	Kerstie Dittmann	Jacob Struzik
Baritone Saxophone	Rhiannon McLeod	Alex Walden
Trumpet I	Matt Michielin	Joel Moore
Trumpet II	Matt Graham	Robin Kaluzniak
Trumpet III	Dylan Reap	Ethan Jones
Trumpet IV	Nathan Samuelson	Cole Madell
Trumpet V	Sarah Straight	
Trombone I	Sean Bumstead	Thomas Simpson
Trombone II	Kyle Waldon	Kevin Pennyfeather
Trombone III	Maureen Murray	Craig Goueffic
Bass Trombone	Denis St. Onge	Ray Basaraba
Piano	Stephanie Urquhart	James Anderson
Guitar	Robert Brinton	Michael Campbell
Bass	Connor Pylypa	Pat Haiste
Drums	Murray Smith	Leonard Patterson
Voice	Erica Gorieu	Stephanie Savage

Special Thanks to:
Mrs. Roberta Baril and the WP Wagner School Music Program